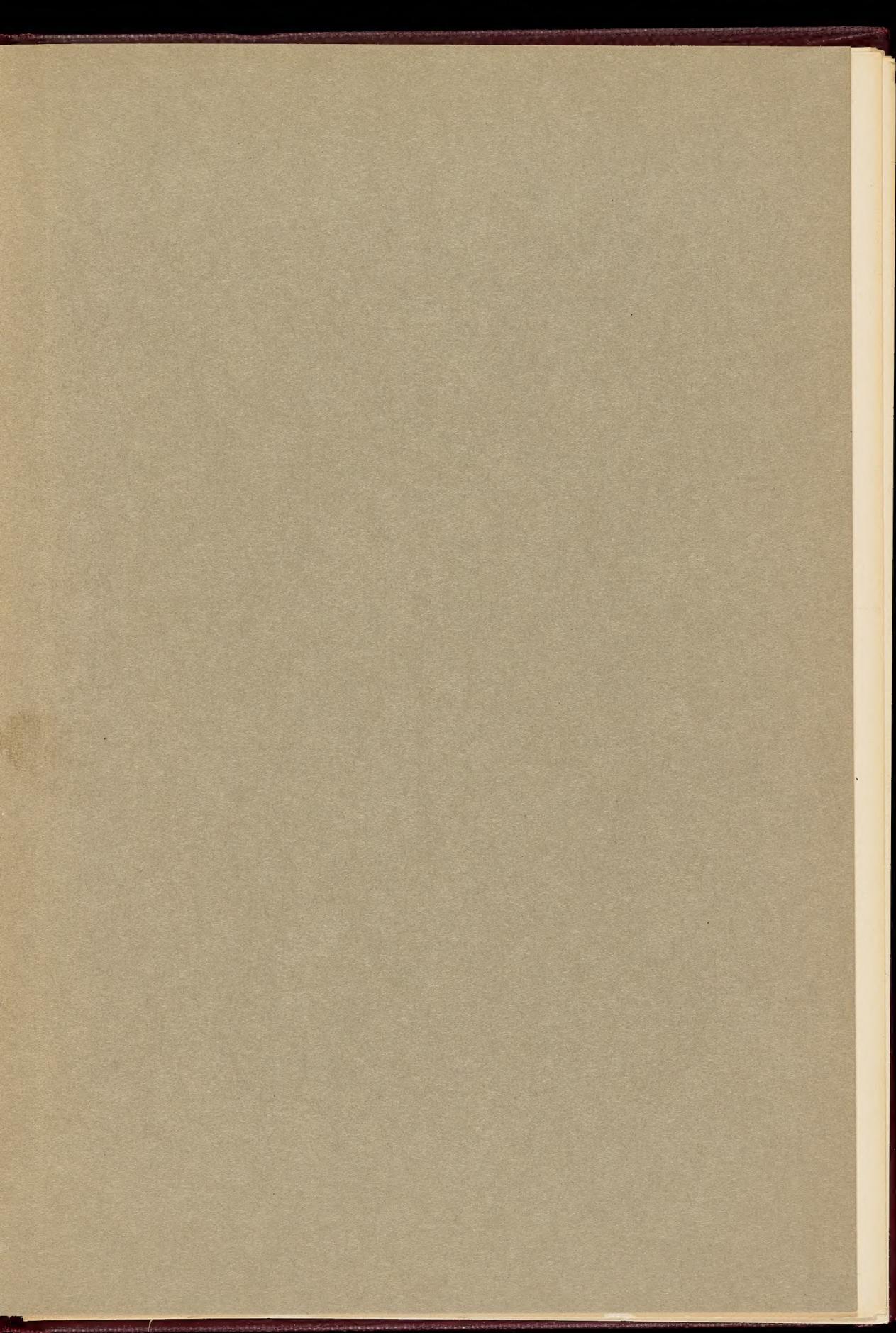
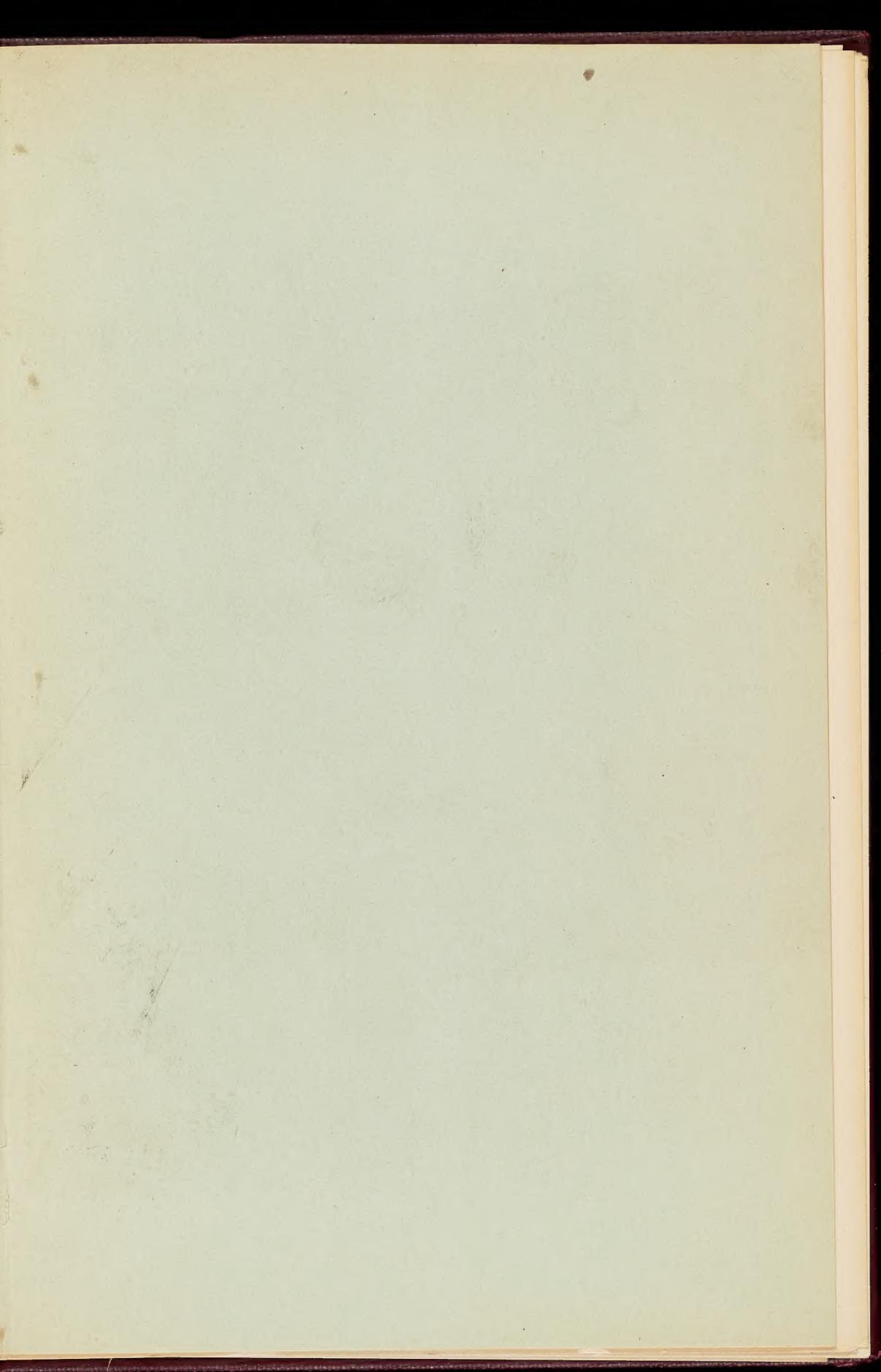
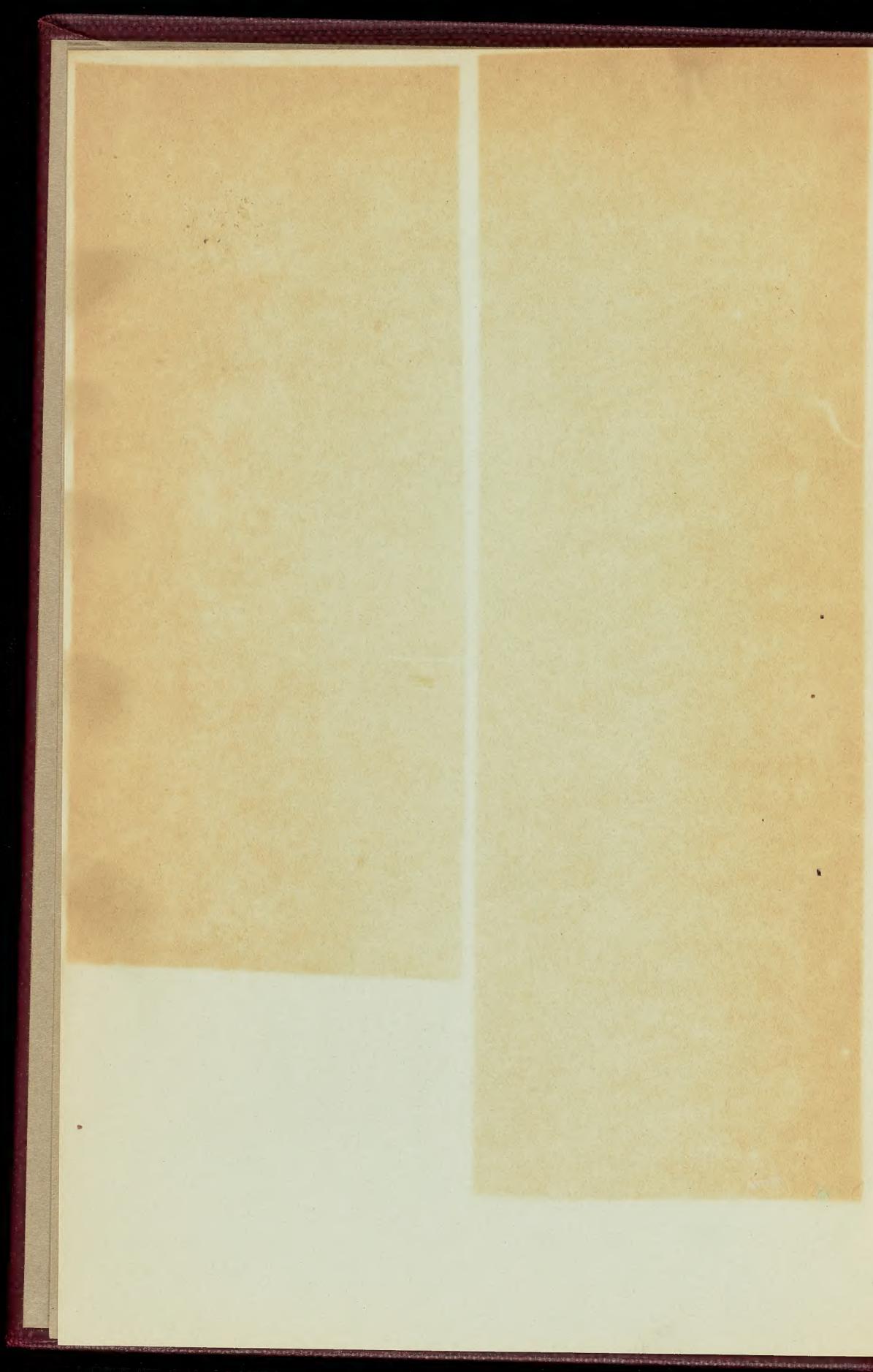


277

Aa small
560
Knoedler & Co.
14 East 57th Street







HIGH PRICES FOR FAMOUS PAINTINGS

1-25-01.

\$3,000 Paid for a Picture by Breton and \$2,000 for a Henner.

\$70 FOR A CHASE.

Other Considerations Than Art Affect Prices at the Kirkpatrick Sale.

Paintings of the Kirkpatrick collection were sold in the American Art Galleries last evening at prices capricious and astonishing.

Jules Breton's "Harvest Time," representing a tall peasant woman of the painter's ideal, carrying on her shoulder a sheaf of wheat, brought \$3,000.

The pose of the figure is academic and wilful; the colors are dark and not of the fields; a line of red in the background of the picture indicates the setting sun. It reddens slightly the outlines of the figure.

Knoedler & Co. bought the picture. It has the value of scarce works of art that famous men have signed. Breton is old now. He hardly paints; he prefers to write reminiscences and sad comments on the impressionists.

Henner's "Little Girl in Blue," that would have the value of a work of art even if Henner's works were not scarce, even if his signature were not that of a famous man, brought \$2,000. It represents a poor little child with the thin, anaemic face of Paris and the amazing eyes, framed in long red hair.

The magic of the picture is in the coloring, expressive of all that lines indicate in other pictures. With it the artist captivates all the interest of the composition. It is tender, subtle, harmonious. The buyer of the picture was J. B. Duke.

William M. Chase's delightful little "Shinnecock Hills" brought \$70; Dannat's "Thirsty," the figure of a Spaniard in national dress, drinking from a jar held above his head, \$90; Felix Ziem's "At the Fountain," \$360. They were, at these prices, bargains. Chase's work is exquisite, Dannat's palpitating with life, Ziem's enchanting with brilliancy of color. But of Ziem, collectors having a mania for specializing, expect only Venices in the sun and boats.

Minor Picture for \$175.

He is very insolent, not to paint only Venices in the sun and boats! Robert C. Minor's beautiful "Near New London" brought \$175, the same price as Koek Koek's homely "Dutch Landscape." George Inness's "Landscape" of 1850, worthy of Gignoux and the Hudson River school, brought \$700, probably because an inferior work by Inness is valuable as a curiosity. Emile Meunier's insufferable figure of "Undine" brought \$355.

Diaz's "Fontainebleau Woods," lacking light, but signed Diaz and authentic, brought \$1,100. The buyer was F. B. Van Doorn. Alfred Stevens's charming "Contemplation" brought \$400. It is said that Stevens now is poor. A "Landscape" by Wyant, not extraordinary, brought \$490. It was bought by F. S. Gibbs. He paid \$800 for Hart's "Cherry Valley in Midsummer." A portrait by Sir Thomas Lawrence—attributed to Lawrence—brought \$110.

Gainsborough Portrait. \$130.

A portrait by Gainsborough (attributed) brought \$130; one by Sir Joshua Reynolds (attributed), of "Three Brothers," \$45; one by Nattier (attributed), \$250; another by Van Dyck (attributed), \$135; a landscape by Old Crome (attributed), \$35. They came from the shops of a London picture dealer well known. But art lovers have a higher estimate of Gainsborough and the others of England than even a famous London picture dealer may have. His "attribution" were splendidly disdained.

George Morland's "Wayside Inn," a beautiful old picture, was bought by F. B. Van Doorn for \$1,300, and "The Bull Fighters," by Zamacois and Vibert, for \$950, by Julius Ickenhausen. The total of last evening's sale was \$22,350; of the entire sale, now finished, \$35,335. The collection was of 137 pictures. The sale was admirably managed.

A
envelope
560

HIGH PRICES FOR PICTURES

*Item,
Phila.*

1-25-01.

**\$3,000 for a Jules Breton,
\$2,000 for a Henner,
\$1,300 for a George
Moreland.**

New York, Jan. 25.—Paintings of the Kirkpatrick collection were sold in the American Art Galleries last evening at prices capricious and astonishing.

Jules Breton's "Harvest Time," representing a tall peasant woman carrying on her shoulder a sheaf of wheat, brought \$3,000.

The pose of the figure is academic and commonplace; the colors are dark and not of the fields; a line of red in the background of the picture indicates the setting sun. It reddens slightly the outlines of the figure.

Knoedler & Co. bought the picture. It has the value of scarce works of art that famous men have signed. Breton is old now. He hardly ever paints.

Henner's "Little Girl in Blue," that would have the value of a work of art even if Henner's works were not scarce, even if his signature were not that of a famous man, brought \$2,000. It represents a poor little child with the thin, anaemic face of Paris and the amazing eyes, framed in long red hair.

Dannat's "Thirsty," the figure of a Spaniard in national dress, drinking from a jar held above his head brought \$90; Felix Ziem's "At the Fountain," \$360.

Robert C. Miner's beautiful "Near New London" brought \$175, the same price as Koek Koek's homely "Dutch Landscape." George Innes' "Landscape," of 1850, worthy of Gignoux and the Hudson River school, brought \$700, probably because an inferior work by Innes is valuable as a curiosity. Emile Meunier's insufferable figure of "Undine" brought \$355.

Diaz's "Fontainebleau Woods," lacking light, but signed Diaz and authentic, brought \$1,100. The buyer was F. B. Van Doorn. Alfred Stevens' charming "Contemplation" brought \$400. It is said that Stevens now is poor. A "Landscape" by Wyant, not extraordinary, brought \$490. It was bought by F. S. Gibbs. He paid \$800 for Hart's "Cherry Valley in Midsummer." A portrait by Sir Thomas Lawrence—attributed to Lawrence—brought \$110.

George Morland's "Wayside Inn," a beautiful old picture, was bought by F. B. Van Doorn for \$1,300, and "The Bull Fighters," by Zamacois and Vibert, for \$950, by Julius Ickenhausen. The total of last evening's sale was \$22,850; of the entire sale, now finished, \$35,335. The collection was of 137 pictures.

CATALOGUE
OF
MODERN PAINTINGS
BY PROMINENT
AMERICAN
AND
FOREIGN ARTISTS

BELONGING TO
THOMAS KIRKPATRICK

CORNER OF FIFTH AVENUE AND 33RD STREET

WHO ON ACCOUNT OF DISCONTINUING THE ART BRANCH OF HIS
BUSINESS HAS CONSIGNED THE COLLECTION

TO BE SOLD AT ABSOLUTE PUBLIC SALE
ON WEDNESDAY AND THURSDAY EVENINGS
JANUARY 23RD AND 24TH AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

WHERE THE PAINTINGS ARE
ON FREE VIEW DAY AND EVENING

THOMAS E. KIRBY
AUCTIONEER

AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1901

*M. KNOEDLER & CO.
LIBRARY.*



CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and, therefore, in his judgment, likely to affect the Sale injuriously.
3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*
6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.
7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY, *Auctioneer.*

ARTISTS REPRESENTED

- | | |
|----------------------------------|--|
| Anderson (W. L.), 28, 41, 114. | Gainsborough (Thomas), attributed, 118, 119. |
| Baker (Wm. Bliss), 11. | Gay (Edward), 25. |
| Baldry (H.), 32, 70. | Géza (V.), 65. |
| Berne-Bellecour (E. P.), 22. | Giache (E.), 4. |
| Bonheur (Rosa), 71. | Grant (C. R.), 50. |
| Bonnington (R. P.), 124. | Gullick (E.), 13. |
| Boston (F. J.), 51. | |
| Boulanger (Gustav), 21. | Hagborg (A.), 60. |
| Breton (Jules), 108. | Hart (James M.), 12, 23, 47, 87, 109, 116. |
| Bricher (A. F.), 1. | Henner (J. J.), 113. |
| Bridgeman (F. A.), 2. | Hoeber (Arthur), 39, 103. |
| Brown (J. G.), 37. | Holmes (G. A.), 33, 64. |
| Cain (Georges), 16, 42. | Howe (William H.), 130. |
| Casilear (J. W.), 29. | Inness (George), 58, 85. |
| Chase (W. M.), 67. | Jones (Francis C.), 31. |
| Col (David), 81. | Jones (H. Bolton), 35, 112. |
| Constable (John), 125, 127. | Karlovsky, 44. |
| Craig (Thomas B.), 55. | Kneller (Sir Godfrey), 135. |
| Crome (Old), 123. | Knight (J. P.), 131. |
| Dannat (W. T.), 95. | Koekkoek (B. C.), 84. |
| Davies (N. P.), 15. | Koekkoek (H. W.), 56. |
| De Beaumont (E.), 82. | |
| De Haas (M. F. H.), 34, 54, 104. | Lawrence (Sir Thomas), attributed, 117. |
| Dewey (C. M.), 49, 106. | Lefebvre (Jules), 48. |
| Diaz (N. V.), 94. | Loutherbourg (P. J.), 132. |
| Dolph (J. H.), 36, 66, 81a. | Lumley (Arthur), 9, 53. |
| Dubufe (G.), 30. | |
| Edelfelt (A.), 93. | |

- Massani (P.), 19, 72.
Mercier (Philip), 133.
Meyer (von Bremen), 86.
Minor (R. C.), 77, 83, 88, 91.
Monchablon (J.), 57.
Morland (George), 126, 128, 134, 136.
Munger (G.), 129.
Munier (E.), 92.
Munthe (L.), 38.
Murphy (J. F.), 78, 96.
McGregor (R.), 3, 17, 27, 76.
Nattier (J. M.), attributed, 121.
Parton (Arthur), 5.
Pearce (Charles S.), 46.
Perrault (Leon), 20.
Peyrol (R.), 10.
Phelan (C. T.), 7.
Quinton (Clemont), 75.
Ralli (T. J.), 14, 24.
Ranger (H. W.), 40.
Rehn (F. K. M.), 59.
Reynolds (Sir Joshua), attributed, 120.
Rip (Theodore), 102.
Sherrin (B.), 62.
Shurtleff (R. M.), 68.
Smillie (G. H.), 73.
Smith (H. P.), 6, 45, 69, 80.
Stevens (Alfred), 97.
Stoirton (Philip E.), 26.
Toms (A.), 52.
Troyon (C.), 79.
Tryon (D. W.), 99.
Turner (Shirley), 8.
Van Dyck (Sir Anthony), attributed, 122.
Vibert and Zamacoïs, 137.
Vollon (Antoine), 110.
Wagner (Paul), 63.
Weekes (W.), 18, 43, 101.
Westerbeck (C.), 61, 115.
Wiggins (C. T.), 100, 107.
Wyant (A. H.), 89, 105.
Zamacoïs and Vibert, 137.
Zieblaad (Herman), 74.
Ziem (Felix), 98.

CATALOGUE

FIRST EVENING'S SALE

Wednesday, January 23d

BEGINNING AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

150 A. T. BRICHER, A.N.A.

Born at Portsmouth, New Hampshire, Mr. Bricher studied art in Boston, and moved to New York in 1868, since which time he has been a constant exhibitor at the National Academy and American Water Color Society.

1—In the Meadows

A foreground of water and low-lying green meadows dotted with haystacks. To the left is a group of laborers at work; a red coat making a brilliant spot against a sullen gray sky.

Signed at the left.

Height, 12 inches; length, 20 inches.

3 FREDERICK A. BRIDGMAN, N.A.

An accomplished draughtsman and colorist, Mr. Bridgman has received high honors in France and other countries.

2—Venetian Scene

A study of a canal in Venice, showing the half span of a foot bridge and a gondola moored beneath.

Signed on the right at top.

Height, 14 inches; width, 10 inches.

4 R. McGREGOR, A.R.S.A.

This Scottish painter of picturesque genre is an Associate of the Royal Scottish Academy.

3—On the Beach

A little girl, with a green and red tartan shawl round her knees, sits on a bank holding a baby and watching another child that lies upon its back in the dust of the road.

Signed on the right.

Height, 10 inches; length, 14 inches.

5 E. GIACHI

4—In the Wine Cellar

An old man, in red waistcoat and buff apron with a white cap on his head, holds a small hanging lamp as he goes to the cellar to refill the glass bottles which he carries in a basket on his arm.

Signed on right at top.

Height, 10 inches; length, 8 inches.

ARTHUR PARTON, N.A.

A pupil of William T. Richards, Mr. Parton for a quarter of a century has maintained his reputation for landscapes of simple rural charm, tranquil in feeling and mellow in color.

5—Landscape and Cattle

On the left a farm track slopes down the meadow to a little pond in the foreground, beyond which four cows are standing in the grass, while a clump of trees and more distant wooded slope are seen against a pale blue sky flustered with white clouds.

Signed at the left.

Height, 10 inches; length, 12 inches.

HENRY P. SMITH

Born in Waterford, Connecticut, 1854; frequent exhibitor at the National Academy and American Water Color Society.

6—Landscape

A country road, barred with light from the setting sun, winds towards some white cottages, beyond which are low wooded hills; an oak occupies the right of the picture, opposite being a bank of grass and boulders, surmounted by a clump of trees.

Signed on the left.

Height, 10 inches; length, 14 inches.

CHARLES T. PHELAN

A native of New York and a pupil of Professor Rondel, Mr. Phelan has been a constant exhibitor at the National Academy.

7—Sheep

The scene is a corner of a yard, and through the wide door of the barn, a shepherd in red waistcoat is counting the sheep as they enter.

Signed on the left.

Height, 14 inches; width, 10 inches.

SHIRLEY TURNER

8—Female Head

A woman's face in profile, lighted from above on the left. Her back and shoulders are turned three-quarters round ; she wears a brownish plum-colored dress, and a green ribbon tied at the back of the neck.

Signed on the right.

Height, 14 inches ; width, 13 inches.

ARTHUR LUMLEY

15

An American painter of character genre subjects.

9—After the Game

A man of fashion, in the costume of a hundred years ago, crimson frock-coat, plum-colored breeches, and amber waistcoat, sits dejectedly holding a clay pipe. His left leg rests on the table, where glass and cards are mingled in confusion.

Signed on the left.

Height, 12 inches ; length, 15 inches.

16

R. PEYROL

10—Spring

The scene is a Brittany pasture. Sheep are dotted about, two close together in the foreground ; a peasant sits upon a great boulder, at the back of which is a bush covered with white blossoms, while a woman kneels near him knitting.

Signed on the left, and dated '98.

Height, 12 inches ; length, 16 inches.

W. BLISS BAKER (DECEASED)

American art experienced a loss not easy to repair in the death of William Bliss Baker, in 1889. During a few years of original productiveness this young artist had rapidly ascended to the head of his profession, and taken a permanent place among the landscape painters of the day. Born at New York, in 1859, a pupil of Albert Bierstadt, M. F. H. De Haas, and of the National Academy of Design, he was, above all, a graduate of the great school of nature. He first exhibited at the National Academy in 1879, and in 1889 took one of the Hallgarten prizes. His death occurred in 1889, and was the result of a cold contracted in the course of his outdoor studies.

11—Harvest Time

Sloping across the front of the picture is the corner of a harvest field, yellow with evening sunlight, and enclosed with a girdle of trees. The wheat stands in shocks and two men are loading a wagon.

Signed on the left.

Height, 12 inches; length, 18 inches.

JAMES McDougall Hart, N.A.

Since his return from studying under Schirmer in Germany, in 1852, Mr. Hart has applied himself to characteristic fragments of American scenery.

12—Landscape

The sky is black with approaching storm; and a flash of lightning has lit up the pathway along which a terrified bull is trotting.

Signed on the right.

Height, 14 inches; width, 12 inches.

E. GULLICK

13—Gladstone

A bust portrait, nearly full face, of the Right Honorable W. E. Gladstone. He is shown in a black frock coat, low-cut brown waistcoat, a single gold stud in the shirt front, and a black cravat tied in a bow.

Height, 20 inches; width, 16 inches.

THÉODORE JACQUES RALLI

A Greek painter and student of Gérôme, who works in Paris.

14—Girl Spinning

A Greek peasant girl in white skirt, on which hangs a plum-colored drapery, sits with a distaff in her hand, before a rude lattice work of wood. The picture is closed in at the back with foliage.

Signed on the left.

Height, 14 inches; width, 10 inches.

NORMAN PRESCOTT DAVIES

15—Violet

The bust, three-quarters shown, and the head in profile of a young girl, seen against a pale blue background. She wears a bunch of wild violets in her light brown hair; and a classic robe of cream-colored fabric, that leaves the neck and left arm exposed.

Signed on the right.

Height, 16 inches; width, 12 inches.

GEORGES CAIN

A French painter of military subjects and domestic genre; pupil of Cabanel and Detaille.

16—Napoleon and the Sentinel

The dawn is breaking over a scene of undulating grass, with a wood in the distance, beside which is a small encampment. The picket has fallen asleep upon the ground; his delinquency discovered by no less an officer than the great general, who, resting upon the man's musket, is himself mounting guard.

Signed on the left.

Height, 14 inches; length, 19½ inches.

R. McGREGOR, A.R.S.A.

17—Landscape and Goats

In the long grass of a sloping meadow are two white goats, and, near by, their herd, a small girl in a gray frock with scarlet tartan scarf round her neck, puts up her hands to her mouth to hail some one in the distance.

Signed on the right.

Height, 14 inches; length, 20 inches.

65

W. WEEKES

18—The Orator

Perched on a wheelbarrow, a tame crow is eying a group of fowls. The straw on which they stand is heaped against a fence, beyond which is a yard with tree and farm buildings.

Signed on the right.

Height, 17 inches; width, 12 inches.

POMPEO MASSANI

It has been said that Massani is one of the few Italians of our time who can paint a smile. The Italian sense of humor is active in him, but not to a sufficient extent to invest his works with that element of exaggeration which mars so much that is otherwise good in modern Italian painting.

19—The Old Beau

An old woman in brown dress with dull crimson apron stands holding a fruit basket. Her face, wrinkled and ripely colored as a winter apple, is pressed into a broad smile as an old man takes her by the arm and grins in admiration of her.

Signed on the right at the top.

Height, 17 inches; width, 13 inches.

LÉON PERRAULT

A pupil of Picot and Bouguereau, Perrault has been a regular exhibitor at the Salon since 1861.

20—Child and Kitten

A little girl, whose black locks are confined with a narrow red ribbon, is folding her bare arms around a white kitten and pressing it against her body.

Height, 16 inches; width, 13 inches.

GUSTAVE BOULANGER

Born 1824, Boulanger won the *Prix de Rome*, and after his return from Italy travelled extensively in Africa, whence he has drawn the motives for so many of his pictures.

21—Arab and Hound

In the shade of a grove of palms stands an Arab in waiting, watching attitude, his black greyhound sitting a pace in front of him. He wears a long, full cloak of gray silk, and a heavy black cap, while his features peer out from the shadow cast by his white burnous.

Signed on the left and dated, 1868. Height, 16 inches; width, 11 inches.

ÉTIENNE-PROSPER BERNE-BELLECOUR

During the war of 1870, a comrade of Vibert, Latour, and Detaille, in the artist's brigade, Berne-Bellecour received a medal for bravery at the battle of Malmaison. He has since become one of France's favorite painters of military subjects.

22—“The Last Stand.”

Around the edge of a breach in a wall a soldier is peering cautiously across a waste of snow, on the far side of which is another wall and signs of firing. He kneels, while a comrade holds his rifle.

Signed on the left.

Height, 14 inches; length, 20 inches.

JAMES McDougall HART, N.A.

23—Landscape and Cattle

A few cows are drinking in a pool by the roadside, along which comes an ox-cart laden with hay. In the middle distance on the right is a small knot of trees, and the meadows stretch on the other side to more trees, among which white houses are sprinkled.

Signed on the left.

Height, 14 inches; length, 20 inches.

THEODORE JACQUES RALLI

Born in Constantinople, of Greek parents, and later a student under Gérôme, Ralli has his studio in Paris, devoting himself to genre subjects.

24—Comfort

Leaning against a pale plum-colored cushion that slightly differs from the hue of the background, the lady inclines her head to the left and gazes out of the picture through half-shut eyes. A black lace bodice with ivory colored ribbons is worn low, leaving her neck and right shoulder exposed.

Signed on the left at top and bottom and dated, '86.

Height, 18 inches; width, 13 inches.

EDWARD GAY, A.N.A.

Of Irish extraction, Mr. Gay became a pupil of James Hart in Albany and afterwards studied under Schirmer and Lessing in Germany.

25—Stream and Woods

On the right slopes down a bank of green, browned by autumn. Two trees, almost leafless, are close together in the front, and farther back a small cedar and a patch of gold-red foliage. An irregular pool of water fills the left of the picture, bounded by sloping wooded banks.

Signed on the right.

Height, 16 inches; length, 20 inches.

110
PHILIP E. STOIRTON

26—Master of the Hounds

A little white puppy, with black and tan markings on the eyes and ears, squats on a huntsman's red coat, which lies upon a bench along with his hunting crop and gloves.

Signed on the right.

Height, 20 inches; width, 16 inches.

R. McGREGOR, A.R.S.A.

130 27—On the Sands

Across the flat, yellow sands the fisherwomen are returning home. In the foreground, one is carrying her basket and leading a donkey with panniers, between which is perched a lusty little child.

Signed on the right.

Height, 16 inches; length, 24 inches.

30
W. LIVINGSTON ANDERSON

28—Strath Glass

The scene is a kind of huge cradle amid the mountains which slope up on the right and left and show a further mass, double-peaked, beyond.

Signed on the left.

Height, 18 inches; length, 24 inches.

311 J. W. CASILEAR, N.A. (DECEASED)

One of the best of the early American landscape school, Mr. Casilear spent two separate periods of study in Europe. He died in 1893, at the age of eighty-two.

29—Landscape and Cattle

A fine sweep of flat pasture, with a bold group of trees in the middle distance on the right, extending toward distant trees and a wooded hill on the horizon. In the foreground is a pool, near the edge of which are four cows; a black and a white one having their feet in the water.

Signed on the left, and dated 1882. Height, 18 inches; length, 26 inches.

150 GILLAUME DUBUFE

A son and pupil of Édouard Dubufe and student also of Mazerolle, this painter is best known for portrait and genre subjects.

30—Venus and Adonis

On the bank of a lake reddened by the setting sun, the goddess has come upon the dead body of the young hunter. Her form, as she recoils, is outlined against a dark mass of foliage.

Signed on the left. Height, 21 inches; width, 16 inches.

FRANCIS C. JONES, N.A.

This well-known painter of graceful genre subjects is a native of Baltimore, and became a student of Boulanger and Lefebvre, in Paris. His picture, "Exchanging Confidences," was awarded the Clark Prize in 1885.

31—Spring Time

Sitting on the edge of the structure the front of which is panelled with a representation of part of the Parthenon Frieze, a young girl is arranging a mass of white blossoms. She is in Greek costume, a soft white tunic clinging to her bosom and a blue damask silk drapery lying across her knees.

Signed on the left. Height, 24 inches; width, 16 inches.

H. BALDRY

32—Ideal Head

The head of a brunette shown in profile to the right against a dark brown background ; the bust, three-quarters round, covered with a white frilled kerchief, the ends of which are tied in a single knot at the breast.

Signed on the left, at the top. Height, 24 inches ; width, 18 inches.

G. A. HOLMES

Painter of the famous picture, "Can't you talk?"

33—Rabbit and Dogs

In a back yard with a view of the kitchen seen through an open door is a hutch, containing a white rabbit, at which are gazing a black, white and tan beagle and a terrier. A basket and cabbage lie in the left corner.

Signed on the right. Height, 20 inches ; length, 28 inches.

M. F. H. DE HAAS, N.A. (DECEASED)

"Vigorous in character and always picturesque, Mr. De Haas's marines rank among the best of the older American painters."

34—A Marine Scene

A blue, white, and red buoy near the left of the picture makes an accent amid the tumble of tawny green waves. A fishing smack on the right, with dull yellow sail and trailing its boat, is passing out to sea, toward a horizon obscured by mist, through which gleam the white sails of other boats.

Signed on the left. Height, 14 inches ; length, 24 inches.

H. BOLTON JONES, N.A.

Mr. Jones spent several years in Brittany, and has painted in Spain and North Africa, but is best known for his pictures of American landscape.

35—Landscape

From the left a stone wall, bounded by a mass of willow trees, starts towards the centre of the picture; forming a rude enclosure to a field of coarse grass, spotted near the front with a small pool and farther back with boulders. Low hills appear on the horizon to the right.

Signed on the left.

Height, 16 inches; length, 24 inches.

150 J. H. DOLPH, N.A.

Originally a student of Van Kuyck, in Antwerp, and later painting genre and animal subjects, Mr. Dolph returned home to become recognized *par excellence* as a painter of cats.

36—Kittens

The door of their basket-like house stands open, and beside it are three kittens, one gravely watching the play of the others. Peeping down from the top of the basket is a fourth, a dark tabby with gray paws.

Signed on the left.

Height, 22 inches; width, 16 inches.

J. G. BROWN, N.A.

For nearly fifty years Mr. Brown has devoted himself to the delineation of country types that are fast becoming extinct, and to studies of the New York gamin, treating them with shrewd and kindly characterization.

37—Affection

In the intervals of business a shoebblack boy is superintending the education of a white terrier dog of uncertain lineage.

Signed on the left.

Height, 24 inches; width, 16 inches.

LUDVIG MUNTHE

Born near Bergen, in Norway, and residing at Dusseldorf while he taught himself to paint, Munthe has travelled extensively, and is best known for his autumn and winter scenes.

38—Winter

The horizon is wild and murky with patches of red, but higher up the sickle moon floats in a clear sky. A broad road of snow and slush sweeps back from the front of the picture, separated on the left by a fence from a sloping field of snow.

Signed on the left.

Height, 24 inches; width, 18 inches.

ARTHUR HOEBER

A painter of simple rural scenes, treated with sincerity and a special attention to effects of light and atmosphere.

39—Landscape

An early morning scene. The sun, a pale disk in the misty sky, is reflected in a smooth stream, on the far side of which a flat meadow stretches across the picture, with a boat moored to its bank. A group of nearly leafless beech trees stands on the right, and a feathery hedge with gaps appears beyond.

Signed on the right.

Height, 17 inches; length, 25 inches.

HENRY W. RANGER

By the decorative character of his landscapes, their virility of method, and full, rich coloring, Mr. Ranger has won a leading place among native painters.

40—Entrance to a Harbor

It is not often that he relies, as in the present case, upon the effects of sky and water. The scene is the entrance to the harbor; on the right is a vanishing line of docks and shipping: other craft appear in the left distance. Coming up the centre is a ship and two-masted

56
schooner with sails furled, or lowered, escorted by a tug. Two men in a rowboat are pulling clear of them.

Signed on the left. Dated, '90. Height, 18 inches; length, 25½ inches.

W. LIVINGSTON ANDERSON

41—Dryborough Abbey

Through an arch, which frames in the picture, is seen a green sward, with ruins beyond, mantled in green and lit by sunlight.

Signed on the right. Height, 24 inches; width, 18 inches.

GEORGES CAIN

A pupil of Cabanel and Detaille, Georges Cain was made a Chevalier of the Legion in 1898.

42—Backgammon Players

In a gray panelled salon a young man and woman are playing backgammon, while another girl leans her elbow on the mantelpiece. The man wears a brown riding coat with cape, and his companion a white dress gathered in at the waist with a broad blue sash.

Signed on the right. Height, 20 inches; width, 15 inches.

W. WEEKES

43—Pelicans

A flock of pelicans are gathered on the seashore, some sitting on the weedy rocks, others sawing the air with their long bills as a boy islander approaches brandishing a bullrush. His brown body is bare, save for a blue and white striped cloth fringed with red around his loins, and he carries a copper water vessel. In the distance curve the indentations of the coast.

Signed on the right. Height, 18 inches; length, 30 inches.

BARTHÉLEMY KARLOVSZKY

A Hungarian figure and portrait painter, pupil of Munkacsy, and like the latter a native of the village of Munkacs.

44—At Bay

In a waste sandy spot among hills a horse is lying dead. His rider standing near, pistol in hand, watches alertly the approach of his pursuers, galloping up from the distance.

Signed on the right.

Height, 26 inches; width, 23 inches.

HENRY P. SMITH

45—Landscape

The sky is aglow with sunset. By the side of a stone wall on the right stands a big oak tree, past which extends a road towards a village nestling under a woody hill. Sloping to the left is a vista of oaks and the smoke from fires.

Signed on the right.

Height, 25 inches; length, 35 inches.

CHARLES SPRAGUE PEARCE

A portrait and figure painter, pupil of Léon Bonnat, Mr. Pearce has lived since 1866 in Paris, where his works have been honored at the Salon.

46—Tired

With the left hand on her hip and the right holding a sheaf of wheat, a strong young girl rests from her gleaning. She wears a pale pink bodice and a torn and patched blue apron, her head being bound with a kerchief. Farther back are two figures, one stooping to glean, the other to fasten her sheaf; and beyond is a stretch of green grass, with ricks and poplars.

Signed on the right.

Height, 28 inches; width, 24 inches.

100 JAMES McDougall Hart, N.A.

47—Landscape and Cattle

Coming along a road over a little stone bridge are a cow and calf, with other cows following in the shadow of some trees. On both sides flat meadows extend; on the left, to distant cottages and hills beyond.

Signed on the left.

Height, 20 inches; length, 28 inches.

100 JULES LEFEBVRE

A leader of the semi-classic French school, Jules Lefebvre has gained a wide reputation for his treatment of the nude, and presentation of beautiful types of girlhood.

48—The Missal

In a black velvet bodice, cut low on the shoulders and square across the bosom, with sleeves of dull red slashed with white, a young woman stands, holding an illuminated missal. Her face, and long auburn hair, tied with a blue ribbon, are profiled against a soft gray background.

Signed on the right.

Height, 26 inches; width, 22 inches.

CHARLES MELVILLE DEWEY

The individuality which characterizes Mr. Dewey's landscapes is largely due to his having been his own teacher, feeling his way to expression through an intense desire to depict what he enjoys to study. Since his first appearance as an exhibitor in 1875, these subjects have embraced a wide choice: low-lying lands along the sea, early morning and evening effects, the drowsy brilliance of an Indian summer—in every case with special inclination towards atmospheric qualities. He is a

colorist, as fond of delicately sensitive schemes as of deep-toned harmonies.

49—Mending the Net

A fisher girl sits mending her net, on the edge of a sandy spot where the border of reeds begins. A boat is lying among them, and farther back is a slow stream winding on to a village in the distance on the left. To the right is a clump of dark trees.

Signed on the right.

Height, 20 inches; length, 30 inches.

C. R. GRANT (DECEASED)

Up to his death, in 1893, Mr. Grant enjoyed a wide popularity for his subjects of old interiors and attractive young girls.

50—The Treasures

In a high-backed armchair a young girl sits with hands clasped, her gaze lost in thought, and a box of trinkets in the lap of her white frock. Close by is a table, with white roses in a vase and light plum-colored drapery hanging loosely, and behind her is an old-fashioned cabinet with porcelain jars.

Signed on the left.

Height, 25 inches; length, 30 inches.

F. J. BOSTON

Both in portrait and genre subjects, Mr. Boston ranks as a painter of individual force, using light and shade with much expression, and producing harmonies of color, solid and rich.

51—Reminiscence

A young girl stands gazing into the open locket attached to a chain around her neck. Her gown of gray-blue silk is relieved against the olive-colored velvet cover of a table, on which are books and a pot of pink azaleas. The white lace on her cuffs and neck shows softly against the transparent curtain of the window, through which the light streams mildly over her golden-brown hair, leaving the face in shadow.

Signed on the left, and dated 1886. Height, 30 inches; width, 18 inches.

A. TOMS

A Scotch painter of considerable reputation.

52—Burning Squitch Grass

The scene is an undulating bit of low coast with a stretch of sea beyond. A man is ploughing with a team of horses, one black, the other white; while another laborer is firing a heap of squitch grass, the thin smoke from which passes across the picture.

Signed on the left.

Height, 14 inches; length, 36 inches.

ARTHUR LUMLEY

An American painter of character genre.

53—Exhausted

In his armchair upon the daïs the sitter lies back asleep. His attitude, as one may judge from the canvas on the easel, should be upright and wide awake. The painter, a thin, wiry individual, gazes at the slumbering man with a mixture of indignation and bewilderment.

Signed on the right.

Height, 18 inches; length, 26 inches.

M. F. H. DE HAAS, N.A. (DECEASED)

After studying with Louis Meyer at The Hague, Mr. De Haas settled in New York in 1859, and produced a long series of vigorously picturesque marines.

54—Marine

In the left corner of this one is a bit of level shore and scattered boulders, with two figures. The tide is gliding in and breaks into spray upon some rocks in the middle distance. A fishing-smack, moored on the right, is rising and falling on the waves, and a boat is near it. Other craft show like dim specks against the lowering sky.

Signed on the right.

Height, 14 inches; length, 24 inches.

THOMAS B. CRAIG, A.N.A.

Self-taught, except for a brief course at the Pennsylvania Academy, Mr. Craig is a frequent exhibitor at the National Academy and elsewhere.

55—Landscape

A steep bank of tawny grass, crowned with a small clump of trees, slopes down the left side of the picture. A few cows are wending their way down alongside of a stone wall, beyond which is more meadow, with some trees spreading their delicate foliage against a brilliantly blue sky, clouded white on the horizon.

Signed on the left.

Height, 20 inches; width, 16 inches.

H. W. KOEKKOEK

Brother and pupil of Barend C. Koekkoek.

56—Infantry

An infantry regiment is halted by the roadside, and the bugler stands forward in the centre of the picture, watching for his orders.

Signed on the right.

Height, 20 inches; width, 15 inches.

560 FERDINAND JAN MONCHABLON

A pupil of Cabanel, Jan Monchablon made his first success at the Salon in 1881 with a portrait; then pursued figure subjects, and has finally devoted himself to landscape. A Chevalier of the Legion of Honor since 1895.

57—River Saone

A sketch of golden and green pasture, and a woman tending a cow, sheep and goats. Along the right of the scene flows a stream with bushes on its banks and a sloping wood beyond. A ridge of hill, broken up into cultivated patches and studded with trees, closes in the horizon.

Signed on the right, dated on left. Height, 18 inches; length, 24 inches.

215 GEORGE INNESS, N.A. (DECEASED)

An impetuous and passionate painter, with a complete command of technical expression, Inness would realize the possibilities of a subject, attack in the white-heat of enthusiasm, and portray its very spirit.

58—Alexandria Bay. Landscape and Marine

A study bought at the sale of the artist's effects. Across the foreground is a stretch of grass, with hovel, linen drying on the ground, chicken coops, and boats. A row of willow trees on the right stands by the edge of the water, which stretches to an opposite shore of woods, dark against a horizon of creamy amber. The bay is sprinkled with craft, and reflects the light of a moon that struggles through the clouds.

Signed to the right of the centre. Height, 16 inches; length, 24 inches.

110 F. K. M. REHN, A.N.A.

A native of Philadelphia and student of the Pennsylvania Academy, Mr. Rehn, since his first exhibition at the National Academy in 1879, has steadily increased his reputation by the vigorous realism of his marines.

59—Marine

The sky in this one, blue above, with large floating clouds, and gray upon the horizon, occupies rather more than half the canvas. Below is a breadth of deep, blue water, with a gull hovering in the trough of a wave upon the right, and in the distance a sailboat and steamer.

Signed on the right.

Height, 16 inches; length, 24 inches.

AUGUST HAGBORG

A native of Gottenburg, Sweden, and student of the Stockholm Academy, Hagborg has long been a resident of Paris. He is represented in the Luxembourg.

60—Morning Gossip on the Shore

Fisherfolk resting on the beach. A fisherman stands leaning against the bow of a boat, another sits lighting his pipe. By his side a woman rests upon a spade, and three others are seated, one leaning on a basket.

Signed on the left.

Height, 25 inches; length, 37 inches.

C. WESTERBECK

A Dutch painter of landscapes and cattle subjects.

61—Landscape and Cattle

In a meadow of rich, green grass, enclosed on the right by a fence, beyond which is a low screen of trees, a white and black cow stands near a group of sheep. Farther back is a black and a red and white cow, and in the distance a sandy ridge crowned with trees.

Signed on the left.

Height, 23 inches; length, 39 inches.

B. SHERRIN

A pupil of Leader, and a contributor to the Royal Academy and Salon.

62—Cottages and Landscapes in Surrey

An English common, with a pool in the foreground reflecting the rose and yellow of an evening sky. On the left is a group of thatched cottages with white plastered walls, the end of one divided up with beams. In the distance, to the right, a church tower shows above some trees.

Signed on the left.

Height, 24 inches; length, 42 inches.

PAUL WAGNER

A painter of figure and genre subjects, whose studio is at Munich.

63—Christmas Morning

The picture represents a young son of the regiment trying on his father's helmet. He stands beside a lace curtain, clad only in a night dress pulled down to the waist.

Signed on the left at the top.

Height, 41 inches; width, 24 inches.

G. A. HOLMES

An English painter of animals and domestic genre who gained considerable reputation by his picture, "Can't you talk?"

64—Friendly Greeting

Near the porch of a country house stands a young girl in black habit and riding hat, about to mount her pony. Her attention is diverted by the appeal of a greyhound, who, rearing himself against his mistress, clearly asks to be allowed to accompany her.

Signed on the right.

Height, 36 inches; width, 28 inches.

VASTAGH GÉZA

This Hungarian painter has gained a reputation for his animal pictures.

65—Lioness and Cubs

At a rocky pool in the forest a lioness is stooping to drink, her three cubs grouped at her heels. One turns its back, another is stretched along the ground, and the third sits up and looks out of the picture.

Signed on the right.

Height, 32 inches; length, 52 inches.

SECOND EVENING'S SALE

Thursday, January 24th

BEGINNING AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

55
J. H. DOLPH, N.A.

66—Kittens

A row of three kittens' heads. The brown and the gray have their eyes open, while the white one is asleep.

Signed on the left.

Height, 3 inches; length, 9 inches.

70
WILLIAM M. CHASE, N.A.

A gold medal was awarded at the recent Paris Exposition to this well-known American painter, many of whose most charming landscapes have been drawn from the Shinnecock Hills, Long Island.

67—Shinnecock Hills

A bank of sand with tufts of tawny grass slopes up to the right, crowned with a little bunch of green trees. To the left a triangular peep of flat grassy land, on which stands a woman in white, stretches to a strip of sea.

Signed on the right.

Height, 6 inches; length, 9 inches.

65
R. M. SHURTLUFF, N.A.

Mr. Shurtleff is well known among American landscape painters, particularly for his intimate knowledge of tree and foliage effects, as seen in his favorite subjects, drawn from the leafy recesses of the Adirondack forest.

68—Landscape

A smooth pool of water, bordered on the right by a rocky bank covered with bushes, narrows at the back as it passes under a high stone arch flanked by trees, which frame in a small patch of blue sky.

Signed on the right.

Height, 12 inches; width, 10 inches.

70
HENRY P. SMITH

69—Sunset at Cape Ann

A band of shadow stretches across the front of the picture, from which emerges a country road bordered with grass and oak trees. It disappears around the corner of a rocky bank, where a man in white shirt-sleeves is standing.

Signed on the left.

Height, 10 inches; length, 14 inches.

70
H. BALDRY

70—A Brunette

The head and bust of a brunette, the face three-quarters in view; a cream-colored dress cut square over the breast.

Height, 12 inches; width, 8 inches.

ROSA BONHEUR (DECEASED)

It added something to Rosa Bonheur's reputation that she was a woman and the most virile of women painters; but it rests also on the more enduring ground of her fidelity to nature.

71—Landscape Study

The scene is a little clearing in the forest, with two piles of bark, the background closed in with trees and undergrowth, through which spots of sky are visible. The picture is dedicated "*À mon ami Georges Cain.*"

Signed on the left.

Height, 8 inches; length, 12 inches.

POMPEO MASSANI

A Florentine painter of genre, famous for his delineation of smiles.

72—Latest News

An old man in a woollen cap and a red waistcoat sits reading a paper; immediately behind him, also sitting, is an old woman in blue and white checked dress, and colored kerchief over her head. Both rest their elbows on the table, on which are a pipe, flageolet, and piece of music. The woman is evidently waiting until her goodman can take a little interest in her.

Signed on the right, at the top.

Height, 10 inches; length, 14 inches.

GEORGE H. SMILLIE, N.A.

In his landscapes and marines Mr. Smillie shows a preference for simple subjects of American scenery, treated with agreeable freshness of color and poetic feeling.

73—Landscape

A tangle of willows on the right overhangs a little stream that is spanned by a wooden footbridge. On the left is a meadow of lush grass sprinkled with white flowers; a fence divides it from a farther stretch of meadow bounded by a small wood.

Signed on the left.

Height, 9 inches; length, 16 inches.

HERMANN ZEIBLAAD

A Munich painter of character studies and genre.

74—Playing the Flute

An old man in green coat and dull red waistcoat stands playing the flute.

Signed at the left.

Height, 17 inches; width, 13 inches.

CLEMENT QUINTON

A French landscape painter, whose work has received frequent medals and won Hors Concours at the Salon.

75—Minding the Sheep

A scene of broken pasture-land beside the sea, the coast shelving away in the distance. A woman in black, with a white cap, sits upon a boulder, near which are four sheep, while another group is feeding a little way back.

Signed at the right.

Height, 16 inches; length, 24 inches.

R. McGREGOR, A.R.S.A.

76—Paddy and his Pipe

In the shelter of a dark gray wall, against which rests a spade, a laborer is striking a match to light his pipe; beside him is a brown jug. Beyond is a dark mass of foliage, and a patch of sky just beginning to grow light.

Signed on the right.

Height, 14 inches; width, 10 inches.

ROBERT C. MINOR, N.A.

A pupil of Diaz, Mr. Minor has a profound feeling for color, with which is allied a sensitive and poetic temperament.

77—Sunset

The glow of a sunset sky, mottled with cream and amber clouds, is reflected in a pond in the centre of a meadow which stretches back to a hedge of dark trees. Two trees stand by the right of the water, and another one appears farther back, on the left.

Signed on the right.

Height, 13 inches; length, 14 inches.

J. FRANCIS MURPHY, N.A.

Whatever the subject, Mr. Murphy's landscapes are always individual and full of the spirit of American scenery.

78—Landscape

The foreground is filled with a flat meadow that frames in a broad reach of stream which comes from behind a spit of land at the back of the picture, and disappears to the left. On the opposite side is a bunch of trees tinged with autumn, and a sweep of yellow pasture forms the horizon.

Signed on the left, and dated 1891. Height, 8 inches; length, 11 inches.

CONSTANT TROYON (1810-1865)

Troyon, it has been well said, represents the large simplicity of the country, "with its tranquil meadows, luminous skies, quiet waters, and that abundance of flocks and herds at once the symbol and source of its prosperity."

79—Cattle

A study of cattle, purchased at the sale of the artist's effects. The animals form a band across the canvas, on the right being a dun cow beside one with a white face. In the centre is a dull red beast, and to the left of it a young one, black, with white nose. Behind it are two willow trees in the middle distance.

Stamped on the right.

Height, 9 inches; length, 14 inches.

HENRY P. SMITH

A member of the American Water Color Society and frequent exhibitor at the principal exhibitions, Mr. Smith has a studio in New York, and also in New London, Connecticut, of which State he is a native.

80—Marine

The horizon, stretching across the centre of the picture, is creamy white, with sails faintly visible against it; the sky grows into a delicate blue, and then darkens to graying clouds. Three gulls are flying over the deep green water.

Signed on the left.

Height, 10 inches; length, 14 inches.

DAVID COL

In nearly all the museums and private collections of Belgium are to be found examples of this popular genre painter, who is a native of Antwerp and a student of its academy.

81—Very Old Port

In a cellar, with barrels standing in rows, a vintner is submitting a sample of his wine to a customer. The latter, in red riding coat, buff waistcoat and breeches, holds the glass, studying, at the same time, the aroma and the color of its contents.

Signed on the right.

Height, 12 inches; width, 10 inches.

J. H. DOLPH, N.A.

81a—Cat and Kittens

On a pale green cushion is a tabby with her two kittens.

Signed on the left.

Height, 12 inches; length, 15 inches.

425
C. ÉDOUARD DE BEAUMONT

Genre painter; pupil of Boiselier; Legion of Honor, 1877.

82—Fortune Telling

A peasant girl, in dark brown skirt and loose chemise, is stooping, while an old woman, who sits wrapped in a blue shawl, examines the lines of her hand. A green and brown earthenware jar is beside the stone seat.

Signed on the right.

Height, 14 inches; width, 10 inches.

175
ROBERT C. MINOR, N.A.

83—Near New London

The present landscape shows a broad sweep of grass extending to a break between trees in the middle distance, beyond which appears a level lawn bounded by a wall of foliage. Sloping up on the left of the foreground is a bank spotted with rocks and crowned with trees; the same formation being repeated farther back in the picture, after an interval of smooth meadow.

Signed on the right.

Height, 12 inches; length, 16 inches.

175
BARENDE CORNELIS KOEKKOEK (DECEASED)

A native of Zeeland in Holland, brother and teacher of J. H. Koekkoek, marine painter, Barend Cornelis travelled extensively in Belgium and the country of the Rhine and Moselle. He founded a school of design in Cleves, where he died in 1862.

84—Dutch Landscape

On the left are three beech trees tossing in the wind; a pathway leads past them to the sloping bank of grass; in the middle distance is a countryman in blue smock, with a white bundle on his shoulder. A storm is brewing on the right.

Signed on the left.

Height, 12 inches; length, 16 inches.

GEORGE INNESS, N.A. (DECEASED)

The father of modern American landscape, one of the first to study the Fontainebleau-Barbizon painters and introduce their aims and methods to this country, and himself an artist of rare poetic sensibility, George Inness still survives as an influence, and his pictures will not cease to be cherished.

400 85—Landscape

This comparatively early example shows a pond backed by pine trees. A man in red waistcoat is fishing, and on the left of the picture are two tree stems catching the last light from the evening sky.

Signed on the left, and dated 1866. Height, 12 inches; length, 16 inches.

350 J. G. MEYER VON BREMEN

Johann Georg Meyer, called Meyer von Bremen, was a pupil at Düsseldorf under Karl Sohn and Schadow. A painter at first of biblical subjects, he has since gained a wide reputation by his genre pictures of peasant life in Bavaria and the Swiss mountains.

86—My Little Brother

By the side of a carved table, on which is a bunch of flowers, stands a little girl in a white dress of the style of fifty years ago. She holds by the hand a small boy whom she presses close with her other arm.

Signed on the left. Height, 13 inches; width, 10 inches.

110 JAMES McDougall HART, N.A.

87—Landscape and Cattle

The fast-fading sky is framed in with the delicate foliage of trees. From the meadows at the back the cows are being driven home. They are crossing a wooden bridge, on the right of which a bit of the stream is shown.

Signed on the left. Height, 16 inches; width, 12 inches.

304
ROBERT C. MINOR, N.A.

A student of Diaz, and intense admirer of the Fontainebleau-Barbizon painters, Mr. Minor has secured an enviable reputation through his painting of poetic subjects, treated with a luminous wealth of color.

88—Sunset

A pool of water is faintly discernible in the foreground of the meadow, through the thickening shade of which a woman's figure is wending. The rosy glow of the horizon is framed in by dark masses of trees, one of which rises high against the darkening blue of the upper sky.

Signed on the left.

Height 13 inches; width, 10 inches.

305
ALEXANDER H. WYANT, N.A. (DECEASED)

89—Landscape

On the left a tall tree shows dark against a golden sunset sky. A stream winds away into the distance, skirted by woody banks.

Signed on the left.

Height, 10 inches; width, 8 inches.

306
UNKNOWN

90—Dressing

A little girl, with the light streaming down on her fair hair, is fastening her black stays over a gray skirt.

Height, 24 inches; width, 16 inches.

5
ROBERT C. MINOR, N.A.

91—Landscape

In a sky shredded with dark clouds, the moon is breaking over the top of a wooded hill. Below it sleeps placidly a sheet of water, bounded on the left with a grove of dark trees, near which a nude figure is dimly visible. A smooth lawn fills the front of the picture. It is a study of varying depths of shadow and faintly luminous lights.

Signed on the right.

Height, 14 inches; length, 18 inches.

ÉMILE MUNIER

A pupil of Lucas and Bouguereau, who has been the recipient of numerous medals.

92—Undine

In a rocky dell surrounded by trees, the girl has been startled by a sound, and draws a thin drapery over her nude limbs.

Signed on the left.

Height, 18 inches; width, 14 inches.

ALBERT EDELFELT

Born at Borgo, in Finland, Edelfelt became a pupil of Gérôme, and, living for a while in Paris, devoted himself to figure subjects, which received frequent honors. He now works at Helsingfors, in his native country.

93—Sunshine

A little girl in long white muslin frock and white sandalled shoes, with a large blue hat above her fair curls, holds a bunch of scarlet poppies. She stands where a pathway branches in two directions, enclosing a patch of rough grass tangled with shrubs and bounded by big trees.

Signed on the left.

Height, 18 inches; width, 12 inches.

1.100

NARCISSE VIRGILE DIAZ DE LA PEÑA (1808-1876)

Among the painter-poets who formed the Fontainebleau-Barbizon group, Diaz, in his flights of color and masterful effects of light, was the most daringly original. He loved to penetrate the thickest parts of the forest, where the tangle of light and shade was most involved.

94—Fontainebleau Woods

Such a spot is represented here; a little open space surrounded by close undergrowth, out of which rise white and brown stemmed trees. A woman in a white cap is moving from us in the direction in which a patch of sky appears.

Signed on the right.

Height, 13 inches; length, 16 inches.

W. T. DANNAT

A native of New York, Mr. Dannat studied at the Royal Academy in Munich, and under Munkacsy in Paris, and has drawn his subjects from Munich, Florence, Spain, and Paris.

95—Thirsty

A young Spaniard, with legs apart, lifts a jar above his head and receives the stream of water into his mouth. Over his light blue shirt is a dark slate-colored waistcoat; his breeches are of the same hue, and a purple scarf with gold fringe is around his waist.

Signed on the left.

Height, 18 inches; width, 12 inches.

J. FRANCIS MURPHY, N.A.

It is now a quarter of a century since Mr. Murphy's first exhibit in the galleries of the National Academy struck a fresh and original note. With many changes of motive, he has maintained and added to this early reputation; for, whatever phase of nature he chooses for the time

being, he studies it with keen and sympathetic thoroughness, and records it with a fine feeling for tone, rich or tender, as the case may be.

96—Landscape

The present landscape shows a pasture through which a stream straggles. On the right are a few slender birch stems and a clump of oak foliage; the pasture terminating in gently rising ground, above which is a mass of swelling clouds. Low-toned greens, dull yellows, and grays make up the color scheme.

Signed on the left.

Height, 12 inches; length, 19 inches.

ALFRED STEVENS

A Belgian by birth, but a Parisian by choice of residence, Alfred Stevens has long been famous for the artistic refinement of his genre subjects, representing, generally, women of fashion in indoor and outdoor scenes.

97—Contemplation

On a terrace separated from the sea by a wooden fence and a bunch of salt cedars a lady in pale gray-pink silk gown sits, with her left arm on the back of the chair and her right elbow on a round iron table, supporting her head with her hand. A small dog sits near.

Signed on the right.

Height, 18 inches; length, 22 inches.

FELIX ZIEM

One of the most famous colorists among modern painters, whose views, particularly of Venice and Constantinople, have won him the highest honors.

98—At the Fountain

In the centre of the picture is a handsomely sculptured well-head, from which a woman in blue gown is lifting the bucket. The grass plot surrounding is hedged in with shrubs, through which a glimpse of the sea appears.

Signed on the right.

Height, 18 inches; length, 26 inches.

DWIGHT W. TRYON, N.A.

After prolonged experience in France, and study under such masters as Daubigny and Harpignies, Mr. Tryon returned to New York in 1881. He secured instant recognition, and has since gained a position at the very head of living American landscape painters. Though he has been the recipient of more than the usual number of honors, he has never yielded to the temptation to rest satisfied with any one style of work, but studies the many-sided aspects of nature with perennial freshness of insight.

99—Landscape

In the present example—a study of the tawny yellows, dull reds, and sober browns of autumn—a belt of meadow stretches across the picture, bounded by a hedge of foliage, with one big oak near the left; further back, on the right, being a low hill with reddish farm buildings.

Signed on the left.

Height, $14\frac{1}{2}$ inches; length, $20\frac{1}{2}$ inches.

135

CARLETON WIGGINS, A.N.A.

Prolonged study in the art galleries of Europe and constant painting from nature have given Mr. Wiggins a thorough knowledge of the form of landscape, into which he is fond of introducing cattle that seem naturally to belong to their surroundings.

100—Evening on the Moor

It is homing time. A white and a brown cow are moving from us along a sandy road which winds through a stretch of reedy and tufted grass. It slopes gently back, with scrubby bushes outlined against the cool blue sky, in which a young moon is rising.

Signed on the right.

Height, 14 inches; length, 22 inches.

50
W. WEEKES

101—A Bright Prospect

A picture on an easel is turned with its face towards the wall; a raven mounting guard beside it on the back of a chair.

Signed on the left.

Height, 20 inches; width, 14 inches.

THEODORE RIP

50 102—Landscape

By the side of a stream, in which women are washing linen, a pathway leads to a village. A white cottage, with sloping red roof and dormer window, is seen on the right, and others in the distance, separated from the foreground by trees. A figure in black, with white cap, is entering the village.

Signed on the right.

Height, 16 inches; length, 24 inches.

ARTHUR HOEBER

110 103—Landscape

A reedy pool occupies the front of the picture, with a group of bare trees farther back to the left and a high feathery hedge beyond. A footpath leads through the meadow to a low cottage with high sloping roof. In the distance to the right are blue hills.

Signed on the right.

Height, 16 inches; length, 20 inches.

M. F. H. DE HAAS, N.A. (DECEASED)

It may have been his Dutch descent that fixed this painter's interest upon the ocean. His best years were spent in this country, and his marines, studied along the Atlantic coast, have received the cordial appreciation of artists and collectors. They are characterized especially by fine movement both of water and atmosphere.

104—Clipper Ship

Almost in the centre of this canvas is a three-masted sailing ship heeling over before a stout wind; fishing-boats appear in the middle distance, a steamer and small craft beyond.

Signed on the left.

Height, 18½ inches; length, 26½ inches.

ALEXANDER H. WYANT, N.A. (DECEASED)

By the death of Alexander H. Wyant in 1892 American art lost one of the most poetic of its landscape painters. His memory is identified with the Adirondacks, but he painted elsewhere; scenes, particularly, of sweet and tranquil simplicity.

105—Landscape

A band of shadowed grass, broken by a little pool, extends across the front of the picture. Beyond it is a band of sunny meadow, with a big tree towards the right and cows further back in the centre. A farmhouse and screen of trees, and, in the extreme left, low hills enclose the scene.

Signed on the right.

Height, 17 inches; length, 22 inches.

CHARLES MELVILLE DEWEY

106—Landscape

A red streak on the horizon marks the disappearance of the sun, though its light still illuminates the upper sky, reflected in a little pool in the fore-

ground. The latter is a meadow, broken in surface and sprinkled with rocks. A path on the left leads to a farmhouse with windows aglow, sheltered by trees. To the right is a low wall, with a strip of meadow beyond.

Signed on the left.

Height, 16 inches; length, 24 inches.

CARLETON WIGGINS, A.N.A.

A painter of landscape, but more often of landscape with cows, horses, or sheep that seem a part of it, Mr. Wiggins has always shown a preference for the large simplicity of nature. Sometimes he represents it in pictures filled with a sense of spaciousness and tranquillity; on other occasions, as here, with a delight in vigorous phenomena.

107—Landscape and Sheep

The sky is loaded with gray blustering clouds, that part a little in the centre and show white beyond. A line of yellow, dotted with houses, gleams on the horizon, from which a pasture stretches yellow-green and checkered with shifting shadows. A small flock of sheep graze in the foreground, while farther back is a clump of trees upon the right.

Signed on the left.

Height, 16 inches; length, 20 inches.

2,050

JULES BRETON

Of all the painters who, following the example of Millet, have chosen the peasant for motive, none have succeeded in giving their rendering such a charm of poetic treatment as Breton. He has received the high-

est honors in France, and his pictures have been eagerly sought for by foreigners.

108—Harvest Time

Coming through the wheat field, her strong figure finely poised against the fading sky, the gleaner, with sheaf upon her shoulder, is on her way home. Her bare feet show below a brown petticoat; her blue skirt is tucked up, and a loose chemise leaves her arms and neck exposed.

Signed on the right.

Height, 27 inches; width, 19 inches.



JAMES McDougall HART, N.A.

109—Landscape and Cows

In a pool on the right, overshadowed with trees, stand three cows. Another, red and white in color, is approaching across the front of the picture. The pasture, bordered on the left by trees, stretches away to a distant village.

Signed at the left.

Height, 20 inches; length, 25 inches.

ANTOINE VOLNON (DECEASED)

Recognized as the greatest painter of still life of the nineteenth century, and called "the painter's painter," owing to his skill with the brush. Volland was awarded the Grand Prize at the recent Exposition, a few months before his death.

110—Still Life

A large dish, with blue and rose decoration on a gray ground, occupies the right upper corner of the picture. Beside it are a basket from which wild duck protrude, a brown and blue earthenware pitcher, another duck lying on the ground, and smaller birds—black, white, and yellow.

Signed on the right.

Height, 23 inches; length, 29 inches.

GEORGE INNESS, N.A. (DECEASED)

III—Landscape

An early example, dated 1850. A wooden footbridge crosses a little stream. A beech, broken by wind, is on the left, an irregularly shaped willow on the right; a lane leads down between banks, with trees on each side, and the country is seen rising again beyond, with a cottage and distant woods.

Signed on the left, and dated.

Height, 30 inches; width, 25 inches.

H. BOLTON JONES, N.A.

III—Landscape

In the centre of a broad sweep of grass land, intersected by a stream and sloping up into woods towards the horizon, is a grove of beech, bare of leaves, with trees still in foliage at their back.

Signed on the left.

Height, 22 inches; length, 32 inches.

JEAN JACQUES HENNER

Every honor that France can pay to a favorite painter has been conferred on Henner. Throughout his long career, dating from his return from Italy in 1863, he has steadily pursued a manner of painting as individual as it is fascinating. Delighting particularly in beautiful types of young girls and women, he has idealized his subjects by the mysterious charm of light and shadow.

III—Little Girl in Blue

This picture represents a little girl in a light blue frock sitting with an apple in the hand which lies upon her lap; the soft masses of light brown hair merging from a deeply shaded background.

Signed on the right.

Height, 31 inches; width, 25 inches.

110 W. LIVINGSTON ANDERSON.

A Scotch painter of landscape. Exhibitor at the Royal Scottish Academy.

114—Ben Venue, Loch Achray

In the centre is a small lake, to the edge of which slopes a hill, separated by a valley from another hill, hooded with clouds. A few sails dot the water and in the foreground are rocks, bushes and fox-gloves.

Signed on the right.

Height, 25 inches; length, 36 inches.

111 C. WESTERBECK

A Dutch painter of landscape and cattle.

115—Sheep

Near the centre of the picture is a shepherd who is gathering his flock for the return to the fold. The scene is an expanse of sand and grass, slightly rising toward the horizon, where there are ridges of low trees. The light is disappearing from a gray, threatening sky.

Signed near the centre.

Height, 25 inches; length, 43 inches.

112 JAMES McDougall HART, N.A.

The landscapes of Mr. James M. Hart are typically American and represent the older school of painting at its best.

116—Cherry Valley in Mid-Summer

A winding stream, in which cows are standing, broadens out in front with a single cow drinking, while two others stand upon the ground to the right. Behind them the meadow rises to a bold clump of trees, and to the left stretches flatly away until it reaches a few houses nestling amid foliage, with hills beyond.

Signed on the right.

Height, 36 inches; length, 50 inches.

ATTRIBUTED TO SIR THOMAS LAWRENCE

117—Portrait of Mrs. Sewell

It is from the collection of Mr. Benjamin Armitage, Chomlea, Pendleton, Manchester, England ; and was bought at Christy's by Thomas McLean, London, by whom it was sold to Mr. Kirkpatrick.

Height, 24 inches ; width, 20 inches.

ATTRIBUTED TO THOMAS GAINSBOROUGH

118—Mrs. David Garrick

A half-length portrait, all but full face. The lady wears a gray satin dress, cut low, and pointed on the bosom, and laced with cord. The head, slightly inclined to the left of the picture, rests against her right hand ; the other hand holding a guitar, which has a red ribbon attached.

It is from the collection of Mrs. McCarthy of Great Fish Hall, Norwich, England ; and was purchased at Christy's by Thomas McLean of London, and sold by him to Mr. Kirkpatrick.

Height, 29 inches ; width, 24 inches.

ATTRIBUTED TO THOMAS GAINSBOROUGH

119—Female Portrait

The profile bust of a brunette in dark red dress with a full sleeve and a collar of lace. She wears earrings and a necklace of pearls, the latter continued across the breast and caught up with a blue bow. She holds a book.

The picture is from the collection of Captain Edgars of Norwich, a personal friend of Gainsborough ; and was purchased at Christy's by Thomas McLean, London, by whom it was sold to Mr. Kirkpatrick.

Height, 25 inches ; width, 21 inches.

45

ATTRIBUTED TO SIR JOSHUA REYNOLDS

120—The Three Brothers

Bust portraits of three boys in green coats, with lawn ruffles at the throat. The oldest is in the centre, with a hand resting on the outside shoulder of each of the others; the latter have yellow and red silk neckerchiefs, and the one on the left of the picture carries a crimson book.

The picture is from the collection of Mrs. McCarthy of Great Fish Hall, Norwich, England; and was bought at Christy's by Thomas McLean of London, who sold it to Mr. Kirkpatrick.

Height, 25 inches; length, 30 inches.

25

ATTRIBUTED TO JEAN MARC NATTIER

121—Portrait

Against a background of blue sky, with a tree on the left, the figure of a lady is shown half length and all but full face. The dress consists of a hooped skirt, full at the hips, with short, full sleeves over white-flowered undersleeves. Her bodice of pale blue watered silk is pointed to a peak, and cut level with the breasts, where it is edged with lace, having also shoulder straps of pearls stitched on ribbon. She holds a long garland of flowers and a bird in her left hand.

The picture, which is from the collection of the Dowager Duchess of Newcastle, was bought at Christy's by Thomas McLean, London, and sold by him to Mr. Kirkpatrick..

Height, 40 inches; width, 31 inches.

135

ATTRIBUTED TO SIR ANTHONY VAN DYCK

122—Portrait

The bust portrait of a youth, whose face is three-quarters shown. He wears a tunic, striped green, white, and red, and a soft collar of Mechlin lace, tied with tasselled cords.

From McLean, London.

Height, 24 inches; width, 20 inches.

70 OLD CROME (1769-1821)

Influenced by Hobbema and other Dutch landscapists, yet an original genius, inspired by love of his native scenery, Old Crome was the leader of the Norwich school, which played so important a part in the development of English landscape art.

123—Summer

A cottage and outbuilding backed by trees. A wagon load of hay is drawn up, near which stands a red cow. In a pool on the left stands another red cow, drinking, while on the bank are a black and a white one. Two white pigs are near the centre.

The picture was bought from McLean of London.

Height, 18 inches; length, 24 inches.

70 R. P. BONNINGTON (1801-1828)

Though of English parentage, Bonnington owed most to French influence, particularly to that of Delacroix; though in the broad simplicity of his methods he showed much affinity to Constable.

124—A Coast Scene

In the foreground is a dismantled fishing smack; farther back, fishing boats are drawn up on the beach, at the entrance to an inner harbor, beyond which are the white buildings of a town. Rising at the back of it are blue hills, and the coast shelves round to a fortress. A ship in full sail is entering the harbor.

Height, 15 inches; length, 22 inches.

8

JOHN CONSTABLE, R.A. (1776-1837)

Influenced in his art by the Dutch landscape painters, Constable derived his strength from his own direct and enthusiastic study of nature, and still holds rank as the greatest painter in the British school of landscape painting.

125—Sketch

A rocky gorge opening out to a strip of blue water and a white clouded sky. On each side of the picture are slender trees, and in the foreground a pool of water.

Height, 6½ inches; length, 6½ inches.

135

GEORGE MORLAND (1763-1804)

126—The Skaters

There is a cottage with a stone wall and naked tree beside it, and snow covering the meadow and heaps of small ricks. On a pond a man has fallen, while another stands near him; and other figures, one in red, are seen on the bank.

Height, 10 inches; length, 14 inches.

140

JOHN CONSTABLE, R.A. (1776-1837)

127—Watering the Horse

By the side of a cottage backed with trees is a pond, in which a rider is watering his horse.

Height, 8½ inches; width, 8 inches.

130

GEORGE MORLAND (1763-1804)

128—The Smugglers' Inn

Near a wide doorway, in which a figure is standing, sits a man in blue coat and red waistcoat, with a thick stick in his left hand, while his right arm rests upon a small table under which lies a dog.

Height, 14 inches; width, 12 inches.

GILBERT MUNGER

129—Forest of Fontainebleau

An open glade in the forest, with trees on both sides, forming a vista. In the foreground sits a woman, another standing by her side with a faggot of sticks on her back.

Signed on the left.

Height, 18 inches; length, 22 inches.

130

WILLIAM H. HOWE, N.A.

One of the most highly esteemed animal painters in America.

130—On the Brandywine

A group of cows are standing in the shallow water, two black and white ones in front. The opposite bank is covered with small trees.

Signed on the left.

Height, 18 inches; length, 23 inches.

112

J. P. KNIGHT, R.A. (1803-1881)

A portrait painter and professor of perspective in the Royal Academy.

131—"Little Knight Enjoying his Profession"

The Drury Lane actor, with a playbill of "As You Like It" under his arm, is sitting forward, resting his chin upon his hands. The picture was exhibited at the Royal Academy in 1824, and is mentioned in Bryan's "Dictionary of Paintings and Engravings." It was engraved by H. Dawe, a copy of which accompanies this picture.

Height, 28 inches; width, 24 inches.

310

PHILIPPE JACQUES LOUTHERBOURG, R.A.

A German by birth, and a student in his own country and Paris, Loutherbourg finally settled in England, and devoted himself to landscapes, marines, and battle pictures.

132—Landscape and Cattle

Surmounting a wooded elevation on the left is a castellated villa, from which an arched bridge leads to a rock, spanning a narrow gorge.

In the foreground are a group of cows and sheep, and a woman riding a white pony, by the side of which stands a man in a red coat.

Height, 23 inches; length, 30 inches.

310

PHILIP MERCIER

Born in Berlin, of French extraction, Mercier, after study in France and Italy, went to Hanover. Later he visited England, and was appointed painter to the royal household. Falling into disgrace, he lived in Covent Garden, painting portraits and domestic genre.

133—The Love Letter

The half-length figure of a young girl sitting at a table, with her head resting upon her left hand. A candle burning in front of her lights

the picture. She holds a pen in her right hand, near which lies an unfinished letter. Her dress is dark green, cut square in the bodice, with lawn flowers at the elbows. A brown feather boa is crossed over her breast, and a miniature is fastened by a red ribbon to her left wrist.

This picture, which has been engraved by C. Corbitt, was bought from McLean, of London.

Height, 36 inches; width, 28 inches.

170 GEORGE MORLAND (1763-1804)

134—Shepherds Reposing

On the bank, under the shade of three beech trees, sit two shepherds asleep, the dogs at their feet. By the side of one man, who has a green coat, are his crook and hat.

Height, 30 inches; width, 25 inches.

171 SIR GODFREY KNELLER (1646-1723)

A Dutchman, who is said to have studied under Rembrandt and Ferdinand Bol, after a visit to Italy, was invited to England by Charles II., and succeeded Sir Peter Lely as court painter. He was knighted by Queen Anne and made a baronet by George I.

135—Portrait of Queen Anne

Seated in a blue chair against a red background, the queen is shown in three-quarters' view, with the sceptre in her right hand and the orb in her left. A blue cloak lined with ermine falls in heavy folds on the left of the picture.

From the collection of the Earl of Dunmore.

Height, 38 inches; width, 26 inches.

GEORGE MORLAND (1763-1804).

Born in London in 1763, Morland became a student of the Royal Academy, and afterward devoted himself to the study of Dutch and Flemish pictures. His reputation is founded upon his country scenes, introducing figures and animals.

136—Wayside Inn

The subject represents the exterior of a country inn, with a signboard bearing a running fox. Two drovers have dismounted, and, while a boy holds their horses, are discussing a glass of ale with a native of the village. Mine host, at the door, is pouring out a glass for a country woman, who carries a basket on her arm. A white and tan spaniel occupies the centre of the foreground.

Signed on the left.

Height, 39 inches; length, 53 inches.

ÉDOUARD ZAMACOÏS AND J. G. VIBERT

Zamacoïs has here allied his brilliant color harmonies and masterly arrangement of light and shade with Vibert's skill in characterization.

137—Bull Fighters

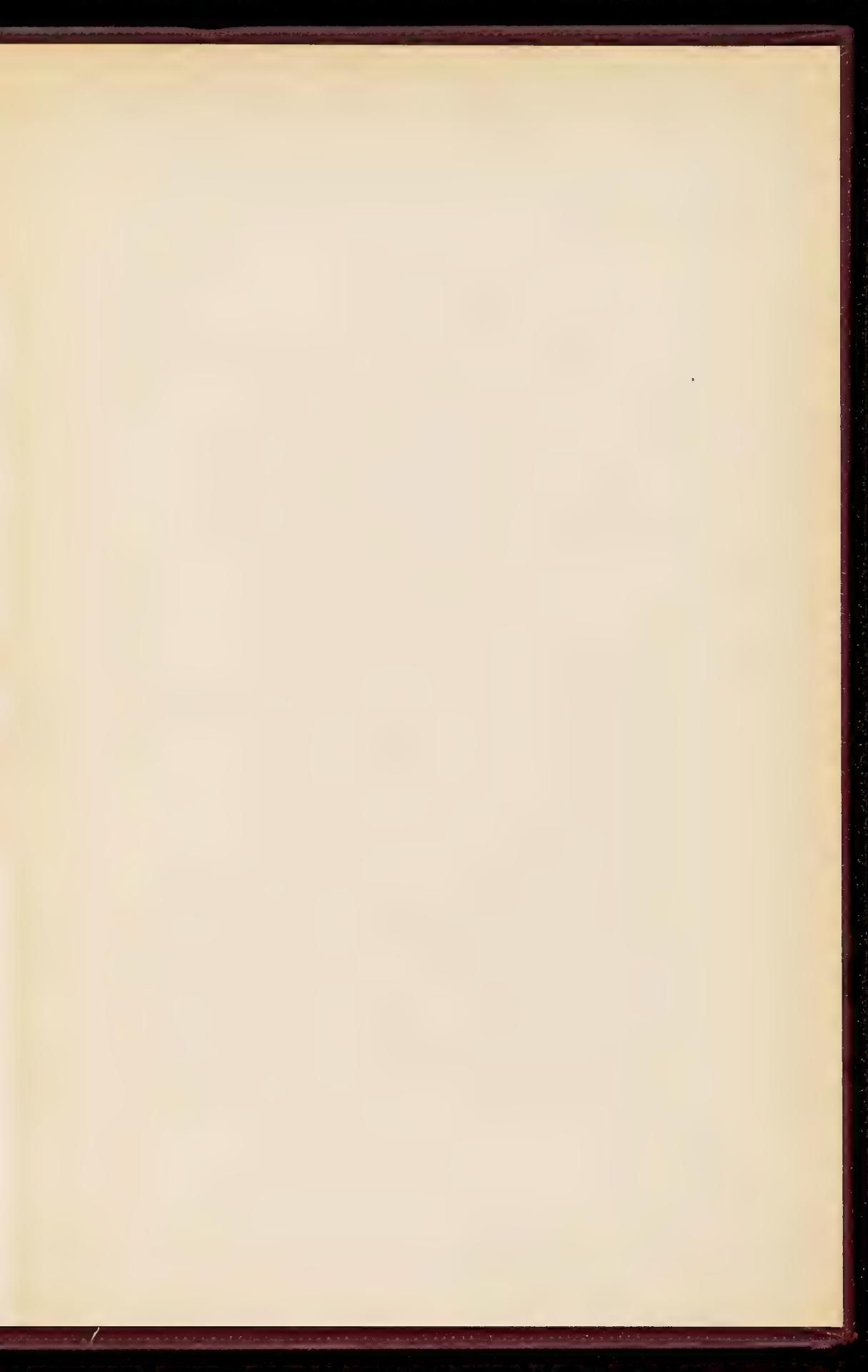
The matadors are marching into the arena, the cynosure of all the spectators ranged upon the tiers of seats. They are portraits of public favorites, whose names are inscribed on the key-plate at the foot of the canvas.

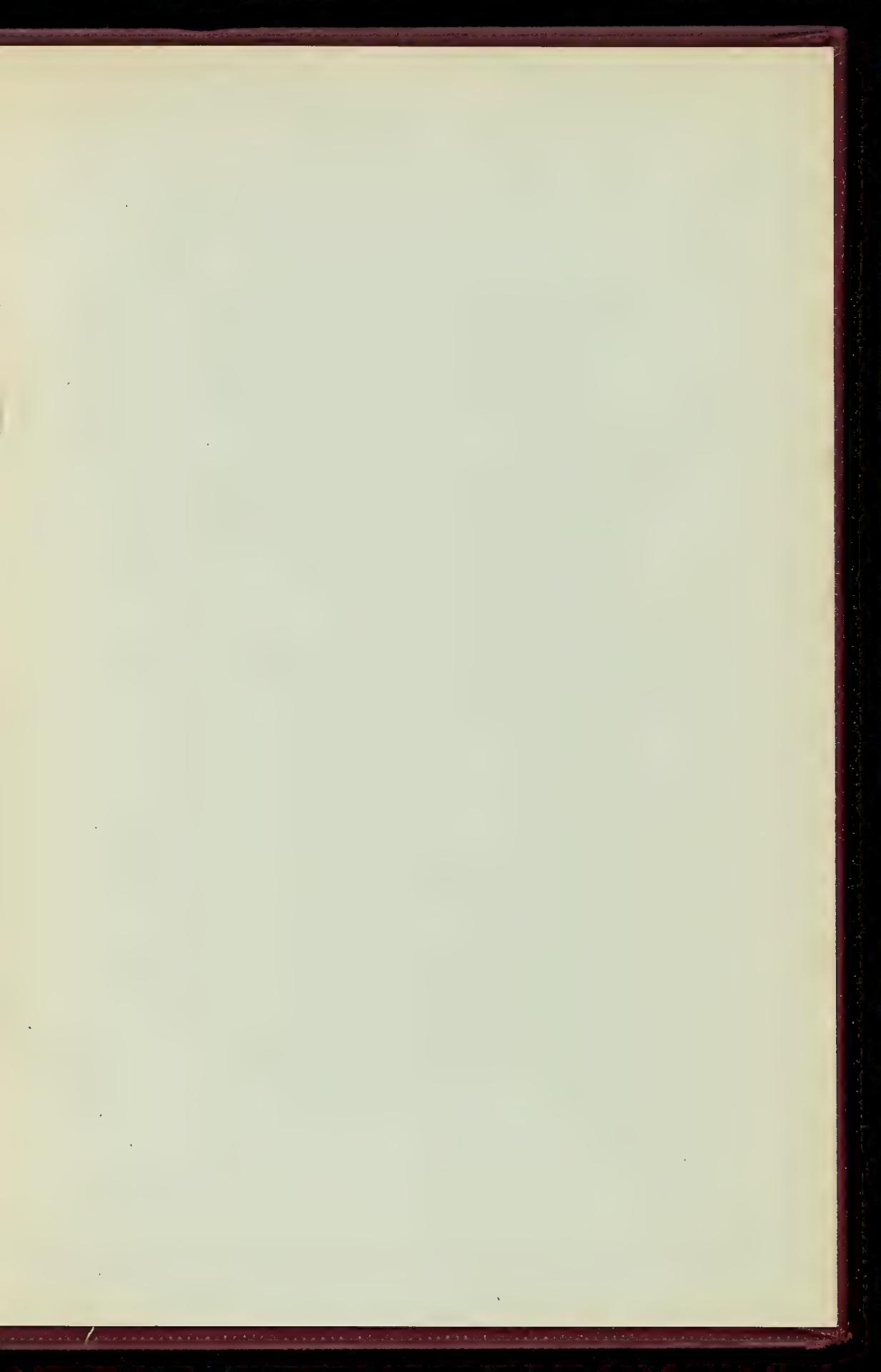
Signed on right and left and dated 1866.

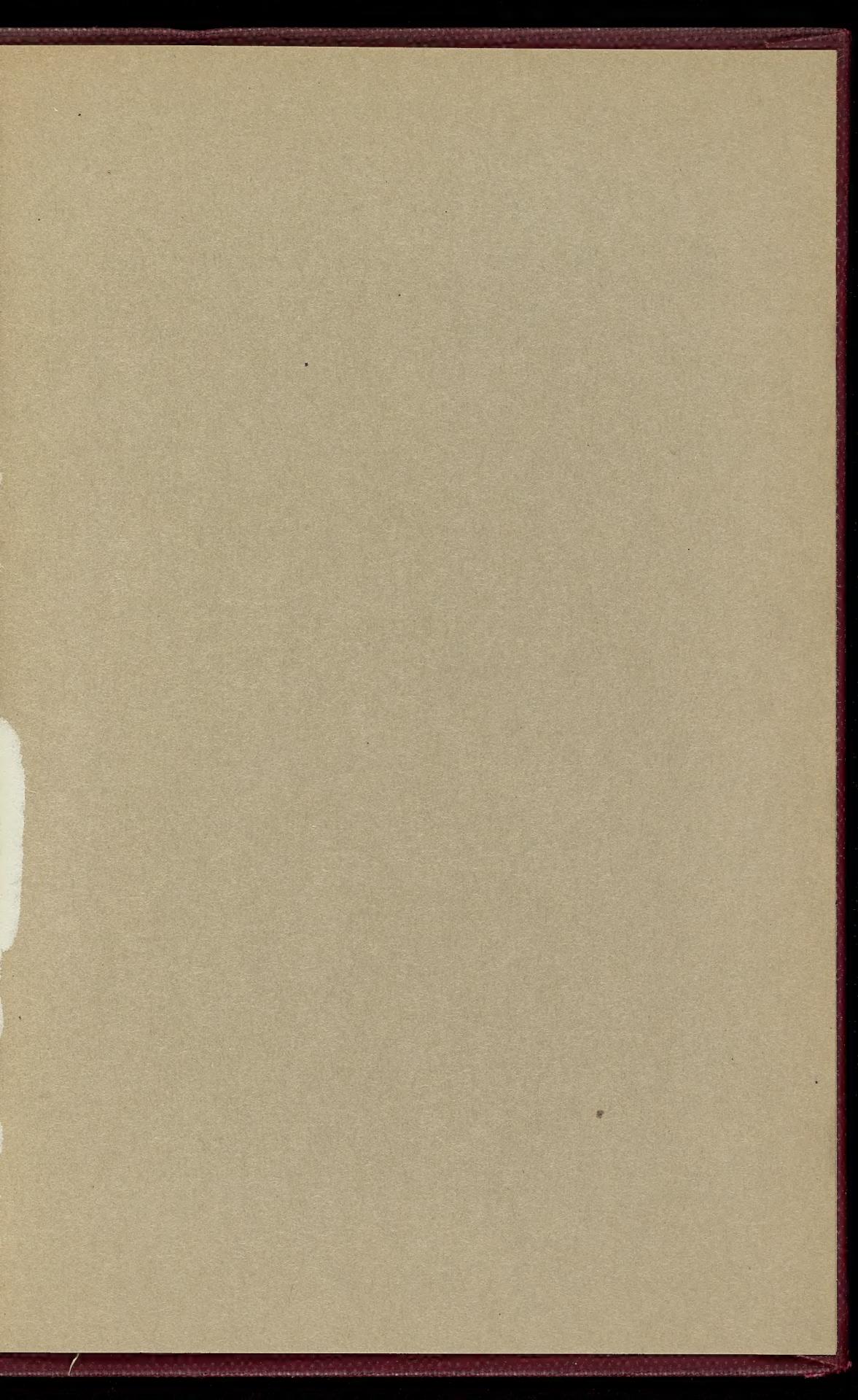
Height, 51 inches; width, 38 inches.

AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY,
Auctioneer.







GETTY RESEARCH INSTITUTE



3 3125 01662 7263

